

# ART IN AMERICA

*AND ELSEWHERE*

AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME TEN

EDITED BY

FREDERIC FAIRCHILD SHERMAN



NEW YORK

EIGHT, WEST FORTY-SEVENTH STREET

MCMXXII

# ART IN AMERICA AND ELSEWHERE

AN ILLUSTRATED BI-MONTHLY MAGAZINE  
DEVOTED TO ANCIENT AND MODERN ART

---

TELEPHONE  
1117 BRYANT

CABLE ADDRESS  
"ARTAM"

## ANNIVERSARY ANNOUNCEMENT

With this issue ART IN AMERICA AND ELSEWHERE completes ten years of continuous publication, having appeared regularly without interruption throughout the trying years of the late war, thanks to the generosity of many of its valued subscribers, who recognize the value and importance of the magazine as an educational factor in American life today.

It is a significant fact that the periodical goes into practically every university and art museum of any importance in the country, to all the great libraries and to our prominent connoisseurs and collectors as well as the best known of our scholars and students.

The editor contemplates with pardonable satisfaction the founding of a scientific review of artistic accomplishment and endeavor, absolutely unbiassed in its policy and worthy of rank with the great foreign publications of similar nature.

Though the magazine has had to rely to a great extent for financial support upon the precarious return from advertising, and its future must continue in a sense problematical so long as that condition continues there is, he hopes, a possibility that it may sometime win on its merits an endowment sufficient to definitely provide for its future. Having devoted his time and energies gladly, and with very modest return, for many years to the end of establishing a scientific review of art in this country, which is liberally supplied with art magazines of a purely popular sort, he trusts that eventually he may be relieved of the financial cares of keeping it going and allowed to devote his entire energies to his editorial responsibilities.

---

8 WEST 47TH STREET

NEW YORK CITY







RAIL LIBRARY  
DEC 2 1921  
UNIV. OF MICH.

705  
A79  
A51

DEC 2 1921

\$1.00 A COPY

\$6.00 A YEAR

# ART IN AMERICA *AND ELSEWHERE*

AN ILLUSTRATED BI-MONTHLY MAGAZINE

VOLUME X · NUMBER I

DECEMBER, 1921

EDITED BY

FREDERIC FAIRCHILD SHERMAN



PUBLISHED AT

EIGHT, WEST FORTY-SEVENTH STREET  
NEW YORK CITY

LONDON: MESSRS. BROMHEAD, CUTTS & Co., LTD.  
18 CORK STREET, BURLINGTON GARDENS

ENTERED AS SECOND-CLASS MATTER DECEMBER 16, 1913, AT THE POST OFFICE AT NEW YORK, NEW YORK, UNDER THE ACT OF MARCH 3, 1879

# DUVEEN BROTHERS

---

OBJETS D'ART  
PAINTINGS  
PORCELAINS  
TAPESTRIES

---

NEW YORK

PARIS

*Readers are requested to mention ART IN AMERICA in communicating with advertiser*





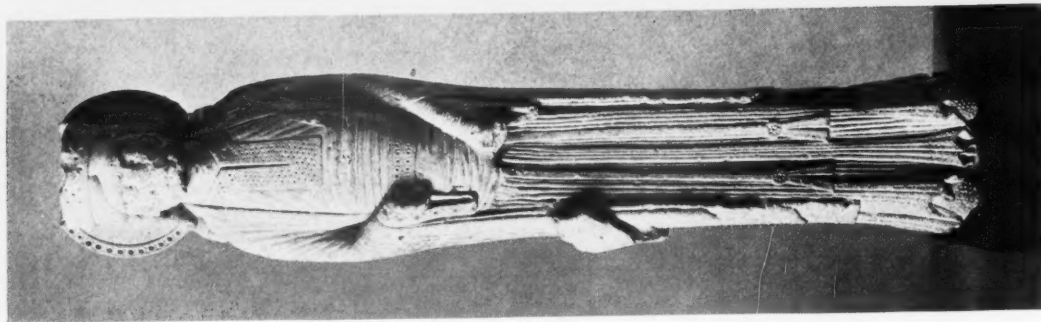


FIG. 1.  
A KING OF JUDAH. BERRY SCHOOL. ABOUT 1150-1170  
*Metropolitan Museum of Art, New York*

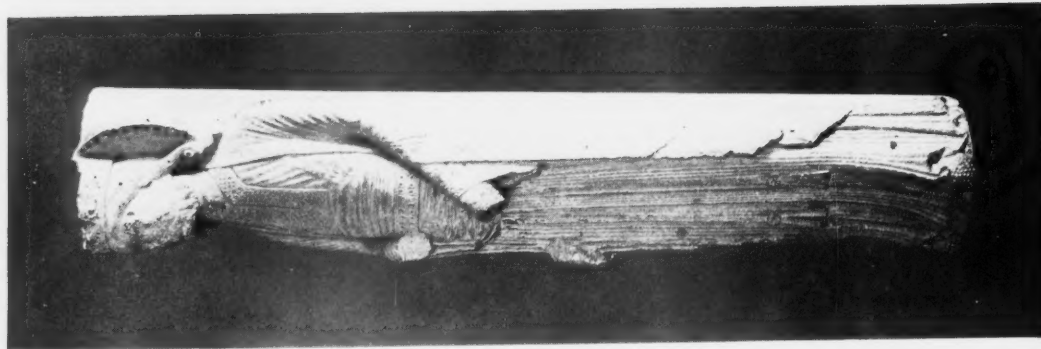


FIG. 2.

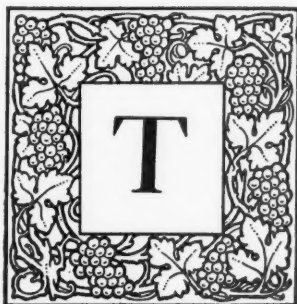


FIG. 7. TWO CROWNED FIGURES FROM PARTHENAY IN POITOU.  
SECOND HALF OF TWELFTH CENTURY  
*Collection of Mrs. J. L. Gardner, Boston. Copyrighted photograph by Thos. E. Murr*

ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME X . NUMBER 1 . DECEMBER 1921



TWELFTH CENTURY FRENCH SCULPTURE  
IN AMERICA



TAKing into consideration the rarity of available twelfth century French sculpture—excepting capitals—it is amazing how many important specimens we find in American public galleries and private collections and I gladly accept the kind permission granted to me to publish some of them.

It is not an easy task to attempt to place different works belonging to this great movement, in their right school, nor even to compare them to those works which are still to be found in their original position, for books on the subject, illustrating also the products of minor value, do not exist, and in making the following allocations I have often to trust to notes taken during many excursions through the lesser known corners of France.

The most important piece which I shall here mention is in the Metropolitan Museum of Art and appeared in the Bulletin of this Museum of March 1921. It was quite rightly classified as being a King of Judah, French, middle of the Twelfth Century and of course

Copyright, 1921, Frederic Fairchild Sherman

was compared with some of the statues of the Cathedral of Chartres (Figs. 1 and 2). Although Chartres undoubtedly possesses the most beautiful and most important examples of this art, it is by no means the only place where it is to be found; on the contrary, works of this school are spread throughout Central France. In the Ile de France they were known to exist in Paris at the churches of Notre Dame, St. Germain and Ste. Genevieve, and in more abundance at the Abbey of St. Denis; important products are still visible at Provins, Etampes, and St. Loup de Naud, while two statues have been brought from Corbeil to St. Denis. In Champagne, Châlons-sur-Marne still conserves some remnants of this art, while what once existed at Nelse has been destroyed. Going south we find traces of it in the Orleanais besides at Chartres, at Châteaudun, Avallon, and Vermenton, while still further in Berry are the important sculptures of Bourges and nearby those of Vraux. Continuing in the same direction we find Nevers possesses some fragments at the church of St. Genest but has lost those once decorating St. Pierre; further evidence of the activity of this school is to be found at Germigny while what once existed at St. Pourcain has disappeared. To the west more products of the same school may be seen at Le Mans, Angers and Loches en Touraine.<sup>1</sup>

This enumeration proves to us that of all the identified schools of sculpture existing during the Twelfth Century in France, this was the most extensive and I think that we are justified in calling it the school of the Ile de France.

What the real origin of this school is, need not be discussed here; the problem is somewhat complex and the facts which we have at our disposal very vague. First of all, hardly any of these works can be dated with certainty or precision and so many are lost to us that we are reduced to working on hypotheses.

This uncertainty gave scope to the controversy between Dr. Wilhelm Vöge who thought that Arles was the centre from which this art radiated, and MM. Andre Michel and de Lasteyrie who, for chronological and stylistic reasons, believe this to be impossible. If one of the two centres copied the other, it was surely the master of Arles who imitated the far greater sculptor who worked at Chartres and not the contrary; besides I find there is sufficient difference between the two groups not to admit a direct influence from one

<sup>1</sup> Somewhat later works of the same school existed even as far away from their centre as Abondance in Haute Savoie and Château-Châlons (Jura); this latter work has disappeared.

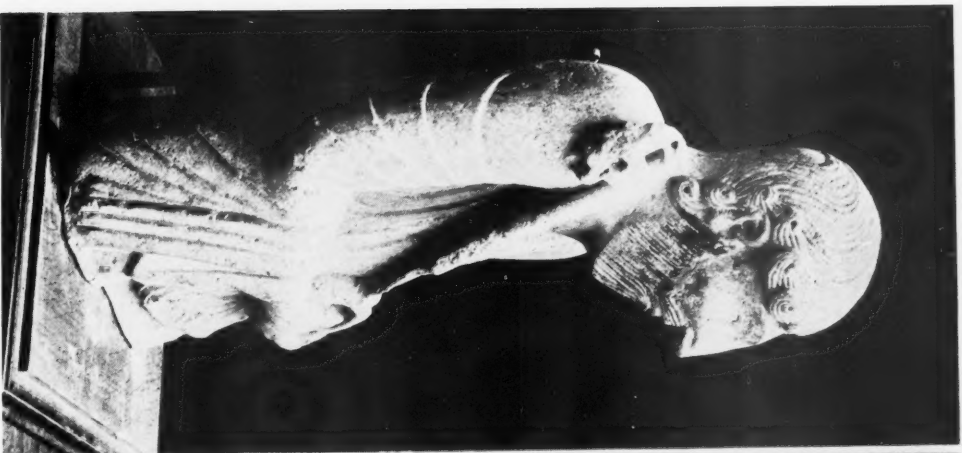


FIG. 3.  
ST. PETER. BURGUNDY SCHOOL. MIDDLE OF TWELFTH CENTURY.  
*The Rhode Island School of Design, Providence, R. I.*



FIG. 4.

FIG. 5. CROWNED HEAD. SCHOOL OF LANGUEDOC.  
SECOND HALF OF TWELFTH CENTURY.  
*The Fogg Museum of Art, Cambridge, Mass.*









FIG. 8. THE ENTRY INTO JERUSALEM. FROM PARTHENAY IN POITOU.  
SECOND HALF OF TWELFTH CENTURY

*Collection of Mrs. J. L. Gardner, Boston. Copyrighted photograph by Thos. E. Marr*



FIG. 6. THE MESSAGE OF THE SHEPHERDS. FROM PARTHENAY IN POITOU.  
SECOND HALF OF TWELFTH CENTURY

*Louvre, Paris*



to the other; no trace can be discovered in the works of Arles of the elongated proportions which form the quintessence of the art of Chartres.

Again it seems more likely that Paris with St. Denis, rather than Chartres, was the real cradle of this art which may be said to be a gallic adaptation of byzantine forms, and if we admit that, when in 1140 the Abbot Suger of St. Denis had a portal made for his sanctuary, he at the same time had it decorated with sculpture, we have here one of the earliest dates in connection with the school of the Ile de France. This again makes it possible that the sculpture at Le Mans was executed in 1137—as has sometimes been admitted—and the earliest decoration of the Cathedral of Chartres between 1145 and 1160.

In the works still existing which I have enumerated, there is sufficient variation to allow us to eliminate a good number in trying to discover something more about the probable origin of the King of Judah of the Metropolitan Museum. No sculpture either at Paris or at St. Denis, so far as we can rely on the old engravings which show them to us, seems to have had special points in common with this piece; the two well known statues brought from Corbeil to St. Denis show a closer connection but here again the proportions and the folds are somewhat broader. It is different when we compare our statue with the magnificent works of the Royal Portal at Chartres; the forms here, as well as in some of those on the church of St. Ayoul at Provins, and the cathedral of Le Mans, are more elongated, the waist is placed higher and the lines show altogether less shape. Searching for the element which gives to the sculpture of the Metropolitan Museum a certain gracefulness lacking in the statues of Chartres, we discover that the vertical outline forms a slight curve starting at the shoulders, broadest at the elbows, narrowest about the knees and again broadening slightly out towards the feet. This not unimportant detail may be observed in one of the figures of the right lateral portal of Chartres but this statue, on account of other elements, belongs to a somewhat different group. The works in which we meet this curve, combined with the proportions and the same treatment of folds as in the King of Judah of New York, are those which decorate the South portal of the Cathedral of Bourges and the sad remains around the west door of the Collégiale of Loches in Touraine, near the frontier of the duchy of Berry of which Bourges was the capital.

As soon as we find a possible comparison we at once notice other details which the sculpture of the Metropolitan Museum has in common with those of Bourges and Loches. First of all let us mention the marked refinement in the execution of details in which they surpass those of Chartres and, going together with this, the taste for ornamentation such as the design which in our sculpture decorates the edge of the nimbus, the border of the robe at the throat, the sleeves and the shoes, details which we find back at Bourges and which are here and there preserved at Loches, where in the statue to the left of the door we observe the ends of the waist belt falling below the knees in a similar manner as in the sculpture of New York. A third work, although not possessing the undulating outline, must be mentioned here on account of other points of correspondence; it is to be found at the entrance of the parish church at St. Loup de Naud. Here we observe that the robe at the neck is identical with that of our sculpture, the proportions similar as well as the height of the waist line and treatment of the hair; there certainly exists a special link between this sculpture, those at Bourges and Loches and the one of the Metropolitan Museum.

It is well known that the artists to whom we owe the ornamentation of the cathedrals were ambulant, active first here, then there and consequently the locality where we find a work in which certain characteristics may be observed, need not always be considered a special site for these particularities. However, it seems more than probable that our King of Judah was executed in the duchy of Berry, a country important enough to possess a school with its own types,<sup>2</sup> and this seems all the more likely as we find two examples of these characteristic factors near each other. Besides this statue of St. Loup de Naud, which so strongly resembles ours, seems to be an adaptation of the Berry style rather than of that of Chartres of which, however, we find an important work at Provins, only a few miles distant. It should still be mentioned that the sculptures of Loches were no doubt executed between 1150 and 1168, a period during which important architectural changes were made to this church. The statue of the Metropolitan Museum might be of this date while those at Bourges, on account of a slightly freer treatment, may be dated a few years later.

Apart from its superior quality and finer execution a very curious

<sup>2</sup> Works influenced by the statues of the Cathedral of Bourges may be found in the Museum of Bourges, on the West portal of Vraux nearby, and according to Vöge the sculpture at Germigny south of Nevers and at Abondance in Savoy also show some connection with them.

piece—St. Peter holding the key—recently acquired by the Rhode Island School of Design at Providence (Figs. 3 and 4), will be found identical in all points—type, proportion, treatment of hair and beard and draping,—with a series of figures still to be seen at their original place: the curious statues which ornament the external wall of the choir of the Sainte Croix church at La Charité-sur-Loire, between Orléans and Nevers. The part of the construction which they decorate dates from the second half of the Twelfth Century and the statues are surely of the same period. This group of works has very striking characteristics; they may be qualified as a stylisation of forms in an embryonic stage and as such are achievements of great artistic value. Many of the features are very curious, especially the curved but unbroken line which is formed by forehead and nose. It might be suggested that perhaps similar forms of art were cultivated at Nevers nearby where, as Vöge notices, an active artistic centre seems to have existed at that time, although practically nothing of it has come to us; but the type to which the figure of the Providence St. Peter and the statues of La Charité belong, certainly emanated from the school of Burgundy, to which source we also owe the magnificent but equally unrealistic and stylised figures of the churches of Verelay and Autun, the former of which was consecrated in 1132. The St. Peter of Providence, however, seems to be of a slightly later date and might have been executed about the middle of the Twelfth Century; the statues of La Charité are probably still somewhat posterior.

The third American collection which possesses a piece of Twelfth Century French sculpture is the Fogg Art Museum; here we find a beautiful crowned and bearded head (Fig. 5) which, I believe, has been attributed to the school of Poitou. The works of this school and of the neighbouring province of Saintonge are very intermixed although by certain small details they may be distinguished one from the other. However, I do not think that the head now under discussion originates from either of these districts; it is my opinion that it is a work of the same atelier which produced the important ornamentation of the church of St. Pierre at Moissac, which seems to be a modification of the works executed nearby at Toulouse, this town no doubt being the artistic centre from which the artists

<sup>3</sup> It is difficult to get a good view of these figures and I have not been able to get photographs of them; reproductions, however, may be found in: Martin, *L'Art roman en France*, I. pl. XL, but on account of the difficulty of approaching these statues this plate is one of the least clear of this otherwise magnificent work.



of Moissac depended. In reading through Vöge's enumeration of the characteristics of Moissac sculpture, one is inclined to think he is describing the head we are dealing with.<sup>4</sup> "Forehead and cheek-bone"—says Vöge—"are broad and angular while the lower part of the face finishes in a point; the cut of the eyes and nose is similar, the locks are ornamentally wrinkled, a hard and schematic line of demarcation separates the beard from the face." Besides, we have no difficulty in discovering in the Moissac portal, some heads very similar to the one of the Fogg Museum. Under the image of the Saviour there is a row of fourteen crowned and bearded figures looking upwards, which in type and treatment are almost identical to the head at the Fogg Museum. A special point of resemblance is the form of the mouth while a slight difference may be observed in the execution of the beard which in the figure in America is much less elaborate. The same row of little curls on the forehead is found in the statue of the Angel of an Annunciation group in the Museum of Toulouse.

The four other pieces which I illustrate here belong to the collection of Mrs. Gardner. Three of them originally decorated Notre Dame de la Coudre at Parthenay in Poitou;<sup>5</sup> other fragments of the same decoration are conserved in the Louvre; they represent two indeterminable crowned figures and the Message to the Shepherds (Fig. 6). The church itself preserves still its archway—ornated with apocalyptic subjects and various capitals, while Mrs. Gardner owns two crowned and bearded statues, the pendants of those in the Louvre, and The Entry into Jerusalem (Figs. 7 and 8). The crowned figures are particularly helpful for illustrating the connection which exists between the school of Languedoc and that of Poitou.

The art of Toulouse which, extending into Spain, left products at Leon and Compostella, seems to have reached Parthenay by the way of Moissac, Louillac and Carennac in Guyenne, Beaulieu and Angoulême, all of which towns preserve traces of its passage.

The school of Poitou, however, has, as I have previously mentioned, certain characteristics of its own; even already at Guyenne the figures differ from those of Languedoc by their generally more elongated form, simpler drapery, absence of ornamental details

<sup>4</sup>W. Vöge Die Anfänge des Monumentalen Stiles im Mittelalter, p. 86.

<sup>5</sup>A Michel, Les sculptures de l'ancienne façade de Notre Dame de la Coudre à Parthenay, Monuments et mémoires publiés par l'Académie des Inscriptions et Belles Lettres, XXII, Paris, 1916, p. 189.



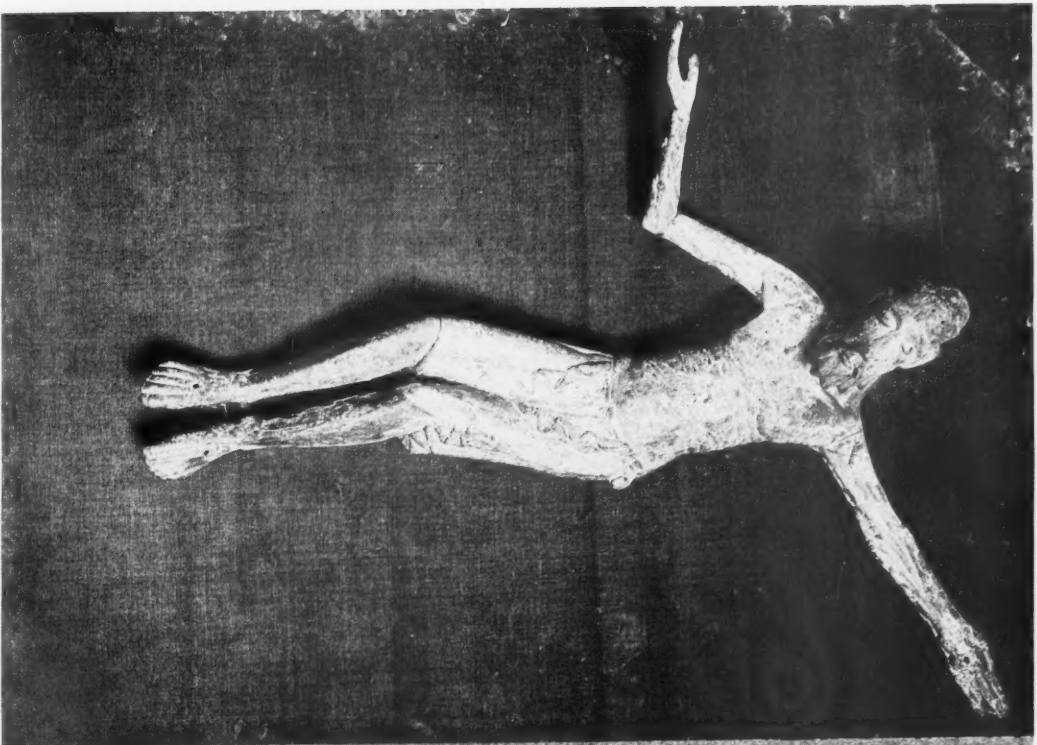


FIG. 9. FIGURE OF CHRIST. FROM "DESCENT FROM THE CROSS,"  
AUVERGNE SCHOOL. END OF TWELFTH CENTURY.

Collection of Mrs. J. L. Gardner, Boston. Copyrighted photograph by Thos. E. Marr

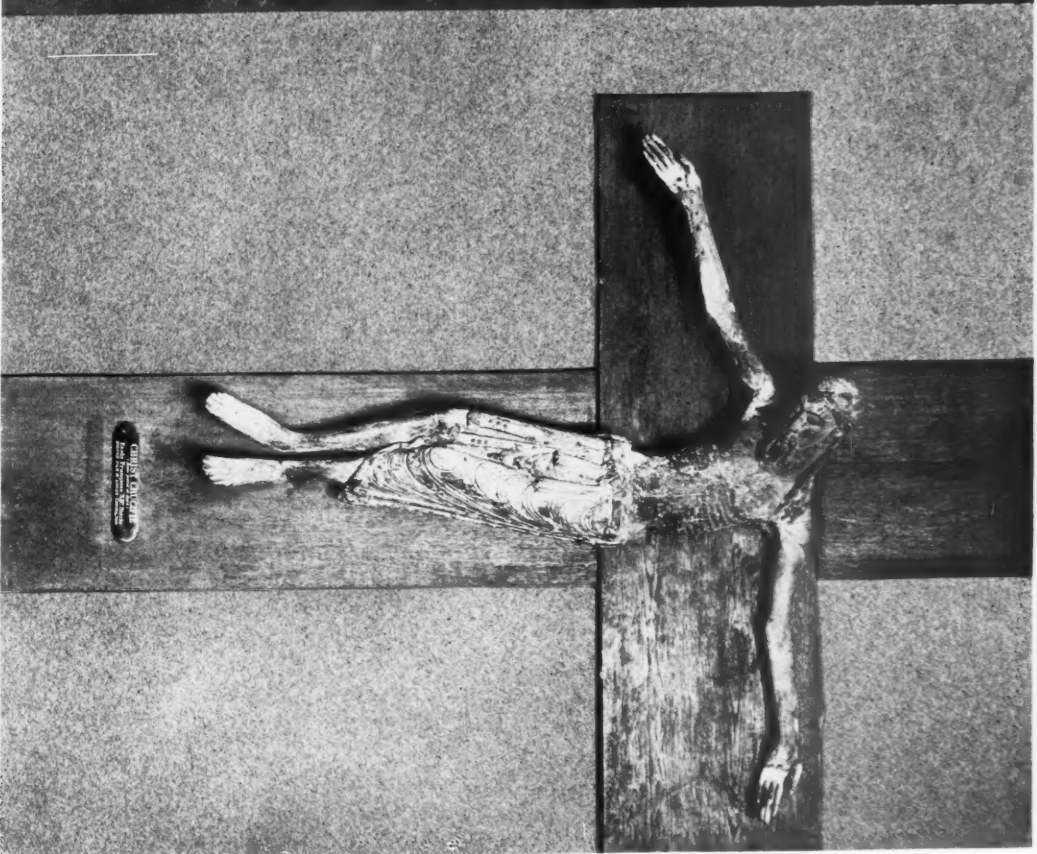


FIG. 10. CHRIST ON THE CROSS.  
AUVERGNE SCHOOL. MIDDLE OF TWELFTH CENTURY.

Louvre, Paris



and lower relief, elements which are again to be observed in the sculptures of Parthenay. Important points of resemblance are to be noticed between a Flight into Egypt on the façade of St. Peter's at Moissac and the Entry into Jerusalem at Boston.

Notre Dame de la Couldre seems to have existed as early as 1135, as in all probability it is to be identified with the church mentioned at the meeting of St. Bernard of Clairvaux and William of Aquitania, but while the sculptural decoration of the interior may possibly be dated from the same period, the pieces we have now under discussion can only be placed four or five decades later.

Besides these three stone statues, Mrs Gardner possesses a wooden sculpture of the Saviour which on account of the position of the arms, must have once formed part of a group of the Descent from the Cross (Fig. 9). Similar groups of the Thirteenth Century are not rare in Italy, most probably having been executed and used for Easter celebrations. In the Louvre we find a very fine specimen of a similar figure which L. Courajod left to the Museum. Although it seems slightly older than the one Mrs. Gardner possesses, it obviously belongs to the same school. The Christ in the Louvre, which has a more pronounced style than the one at Boston, is a product of Auvergne, its archaic elongated form and more especially the general curve of the body and the slight angles formed by it characterise the works of this school. The figure in Mrs. Gardner's collection probably dates from the last years of the Twelfth Century.

I will not attempt to sum up the qualities of romanian sculpture and thereby demonstrate what the artistic value of the pieces we have here dealt with, may be. Romanian sculpture is an art of spiritual abstraction, the absence of materialistic elements is here always to be appreciated as a merit, hence realism or naturalness is the last quality aimed at and it is not therefore always possible to conceive its serene beauty without some preparation for its comprehension. Of the pieces with which I illustrate this article, without doubt the "King of Judah" of the Metropolitan Museum most perfectly typifies immaterialism. From a historical standpoint it is naturally interesting to try to identify the school and artistic tradition to which the different pieces belong but at the same time similar attempts may have a more practical use which will be understood from the following.

Imitating stone sculpture of this impersonal style is not very difficult and the quantity of false romanian sculpture on the market

is fairly great. Happily, however, the imitators not desiring to reproduce exactly an already existing piece, frequently combine incoherent elements in their work: Toulousan locks with Poitou faces, Burgundian proportions with Ile de France draping, etc., and although it is by no means impossible for an imitator to avoid this mistake, he will find it, however, very difficult to make a modern statue which at the same time is an altogether pure specimen of some particular group. On the other hand, it is always possible that some of the ambulant artists of the middle-ages adopted elements from schools to which they did not really belong so that incoherence in a figure is not always a proof of its falseness. I would advise the collector not to purchase any early mediaeval work of art which does not obviously belong to some easily identifiable school. A statue showing incoherent elements, even should it be genuine, will probably not possess all the beauty which good romanic sculpture never lacks.

*Reinhold Merkel*

---

#### A PAIR OF DONORS BY JAN PROVOST

**I**T is the sign of correct attributions, that after a certain time, during which perhaps nobody believed in them, they prove themselves somehow productive. Unexpectedly and independently from the first proof, a new documentation appears, giving them firm foundation. On the other hand, false attributions perish by themselves in time, as they are unconvincing and find no real acknowledgement.

While the catalogue of the Johnson Collection was being made, the "Bust of a man in prayer" gave rise to a difference of opinion, so that the picture under dispute was mentioned twice in the text: in volume one under the Italian school as Andrea Solario (Nr. 273) on the authority of Bernard Berenson, who gave his eminent knowledge to the Italian part of the collection, and in volume two under the Netherlandish school as Jan Provost (Nr. 355) according to the attribution of Dr. M. J. Friedlaender who was seconded by Dr. W. R. Valentiner.

As a proof for his denomination, Berenson mentions "the shape



JAN PROVOST: PORTRAIT OF DONOR  
*The John G. Johnson Collection, Philadelphia*



JAN PROVOST: PORTRAIT OF DONOR





of the hands, the porcelainlike flesh and the colour of the rest." According to him the painting belongs to the years that Solario spent in France (and it may well have been painted there) portraying a Frenchman. The northern influence did not escape Berenson's notice. For its correctness Dr. Friedlaender's hypothesis stood, apart from the oak panel of the painting, especially on the setting of the background. The drapery on the left can hardly be looked upon as a curtain—as the Italian part of the catalogue puts it—but rather as the part of the costume of a Saint standing behind the donor. Accordingly the panel is not a single portrait—as the northern schools of Italy painted them—but rather a fragment of a bigger altar-wing after the Netherlandish style. Equally typically Netherlandish is the landscape on the right. Here we also see the peculiarity of Provost: the master always avoids the open distance and prefers nature, tied down by horticulture. Just as in the "Madonna with the Carthusian" in the Burlington Fine Arts Club (Georges Hulin de Loo, Jan Provost, Gent 1902, Nr. 8) and the "Madonna" in the National Gallery (Hulin No. 9) he shows also in the Johnson portrait, the artificially cut trees, carefully tied up on sticks, the clean gravel paths between tended flower beds, the overgrown wall, which altogether make up the Netherlandish garden. Apart from all this, the hand of Provost shows in the build of the donor's head, with his softly undulating lines, in the even distribution of the light and in details of the hands and mouth.

The peculiar structure of the background of the Johnson portrait is again seen in the portrait of a woman, which I saw recently in an Italian private collection. On closer inspection, one finds, that the wall, the flower beds and the path in the two portraits fit exactly together. The measurements of the panels are also identical: the man's portrait is  $21\frac{1}{2}$  by  $18\frac{1}{2}$  inches = 52 by 46 cm., the woman's portrait 53 by 46 cm.

The appearance of the woman dispels all doubts as to the Netherlandish origin of the painting, which is already suggested by the oak panel: all peculiarities which Hulin mentions as specially characteristic for Provost, are here, aided by the better condition, more clearly to be seen than in the man's portrait. I mention the "main en fourchette" with the parallel fingers, only a little separated, the mouth with the little shadow under the lower lip, the softly rounded lines of the rather empty face, the light with scarcely any shadow or modelling.



More difficult than the combination of the two paintings is it to get an impression of what the complete altar-piece looked like. There can be no doubt that these two pictures are fragments, evidenced by the above mentioned drapery of the man and the condition of the edges of the other panel. (I only saw the photo of the male portrait, so I could not examine the edges there.) Behind the woman as behind the man the patron Saint is to be supplemented. However, he must have stood at such a distance from the donatrix, that no suspicious ends of garments could endanger the panel from being looked upon as an independent single portrait. It is difficult to decide whether the donors should be enlarged to full length or if they always were half figures beside the full figured Saints. In any case, the reconstruction shows, that the original must have been of rather large size. Although the backgrounds of the two panels fit well together, it is not likely that the two donors were so close together: probably a Madonna, again with the similar background, was the centre figure. The entire altar must have been a chief work of the master who, coming from the lively south, from Mons in the Hainaut, brought fresh encouragement and movement to the decaying late school of Bruges.

*Arta Rinz*





THOMAS GAINSBOROUGH: KARL FRIEDRICH ABEL.  
*Collection of Mr. George Gould, New York*

## ENGLISH WHOLE LENGTH PORTRAITS IN AMERICA

### GAINSBOROUGH'S MR. ABEL

"I AM daubing away for the Exhibition," wrote Gainsborough to the Hon. Mr. Stratford on March 21, 1777, "with all my might and have done two large Landskips (exclusive of 3 full-length portraits)." There were, in fact, five whole-length portraits by Gainsborough in the Royal Academy of 1777: the Duke and Duchess of Cumberland (both now in the Royal Collection), a lady which Mr. W. T. Whitley has proved to be the Hon. Mrs. Graham, the superb picture now in the Edinburgh National Gallery, Lord Gage, and "Mr. Abel"—the last-named Horace Walpole pronounced "very like and well." Gainsborough, who was one of the Foundation Members of the Royal Academy in 1769, had been unrepresented on its walls since 1772, and his return in 1777 had given very general satisfaction—his large landscape (No. 136) was described by Walpole as "by far the finest landscape ever painted in England, and equal to the great masters." The trouble indeed among the critics of the time was to make up their minds as to whether Gainsborough was greater as a portrait painter than as a landscape artist; and today the critics are fairly unanimous in judging him the greatest of the British artists in both respects. "We are glad," wrote the critic of the *Public Advertiser* in 1777, "to see Mr. Gainsborough once more submitting his works to public inspection, which cannot fail to add to the entertainment of the town, as well as to the reputation and emolument of the artist. 'Tis hard to say in which branch of the art Mr. Gainsborough most excels, landscape or portrait painting. Let the connoisseurs carefully examine the portrait of Mr. Abel, No. 135, or the landscape, No. 136, and then determine—if they can!" Karl Friedrich Abel, the famous *viol da gamba* player, who was born in 1725, who settled in England in 1759, and who died in 1787, is said by Dr. Burney, to have "had a hand which no difficulties could embarrass, a taste so correct and delicate as never to let a single note escape him without meaning; the umpire in all musical controversy." His portrait by Gainsborough is undoubtedly one of that artist's masterpieces, so far as men's portraits are concerned, and the reason is not far to seek. It illustrates the difference which must always exist between a portrait by an artist of an intimate and cherished friend, and that of one of a crowd of ordinary sitters, people who merely engage an artist to paint their

portraits for a monetary consideration. The restraint which is natural between an artist and a stranger is bound to affect the portrait, and the artist has no time to "diagnose" the mind of his sitter. Gainsborough himself felt this; he is reported to have told Quin the actor, that "the perplexities of rendering something like a human resemblance from human blocks was a trial of patience that would have tempted holy St. Anthony to cut his own throat with his palette knife." In painting a portrait of Abel there was no such difficulty, nor was there any restraint; for the artist and the musician were intimate friends, united by the common bond of a passion for music. Abel's attachment to Gainsborough "was unexampled," was the dictum of a mutual friend. In a pathetic and singularly beautiful letter, written a few hours after Abel's death, Gainsborough wrote: "For my part I shall never cease looking up to heaven—the little while I have to stay behind—in hopes of getting one more glance of the man I loved from the moment I heard him touch the string. Poor Abel!—'tis not a week since we were gay together, and that he wrote the sweetest air I have in my collection of his happiest thoughts."

With Gainsborough's temperament in mind, his passion for music, his enthusiasm for great musicians, his fervid devotion to his friends, it is no wonder that he produced a portrait of Abel which was the admiration and the wonder of those who saw it—and who knew the sitter—in 1777, as it has been the admiration of the generations which have followed since it was first exhibited nearly a century and a half ago, the brilliant musician who was not without a streak of pardonable vanity in the matter of dress. He is seated at a table on which he is writing music, and is looking up as if the artist had for a moment arrested his attention, his *viol da gamba* and his bow are resting against his left leg; he is dressed in a brown coat with gold-embroidered loop fastenings, brown breeches, a brown and gold waistcoat, a lace neckerchief and ruffles, white stockings, black shoes and powdered wig complete his attire; a white Pomeranian dog<sup>1</sup> lies under the table, while the background consists of a column on the left and a green curtain on the right; his expression is only in part serious, for a quizzical smile seems to hover around his lips, as if his friend Gainsborough had just perpetrated a joke.

The portrait seems to have entirely disappeared from notice from the time it was first exhibited in 1777 till May, 1892, when it came up

<sup>1</sup> This is not the only occasion on which Gainsborough painted a picture of Abel's white Pomeranian dog, for one is referred to by Nollekens as hanging over the chimney in Gainsborough's rooms at Schomberg House, Pall Mall, London.

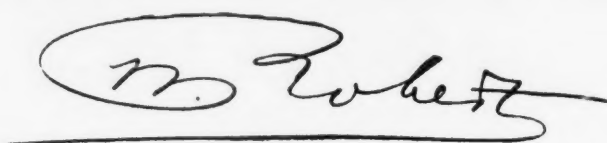


at Christie's as one of "Fifty Capital Pictures by ancient and modern masters from the collection of the late Rt. Hon. George last Earl of Egremont." This remarkable man, who was born in 1751, and who died in 1837, figures very prominently in the social history of his times, and was one of the most generous art patrons in Great Britain. He formed a great art gallery at Petworth in Sussex, which is still as he left it in 1837. A catalogue of the pictures there was printed in 1856, but neither this Gainsborough portrait of Abel, nor indeed does any of the 50 pictures sold at Christies in 1892, appear in that catalogue. The extreme probability is that these 50 pictures were never at the Earl's residence at Petworth, but at one of his other establishments,—the Earl's domestic life being, it is well-known, of a varied character. The strong presumption is that he purchased the portrait of Abel direct from the artist himself, that he sent it to one of his residences, and that it was, with other pictures, inherited by one of the numerous beneficiaries under his will, possibly by one of his several natural children. Mr. W. T. Whiley, in his admirable monograph, "Thomas Gainsborough," 1915 (p. 363), refers to a portrait of Abel by Gainsborough as having been sold in London in January, 1788, for only nine guineas, but that is probably the three-quarter length, which once belonged to the late Dr. W. H. Cummins, the musician, and is also now, we believe, in an American collection. The two portraits are totally distinct in scheme from one another.

Fortunately, during the long period of its absence from public view Gainsborough's portrait of Abel had been in careful hands, and was in perfect preservation when it appeared in London in 1892. It realized what was then regarded as the high figure of £1,470. It was lent to the Old Masters, Burlington House, London, in 1894 (No. 104) by the late Mr. Charles J. Wertheimer; whilst in his collection a full-page plate of it was published in Mrs. Arthur Bell's "Thomas Gainsborough," 1897 (facing p. 48); by 1903, when it was reproduced in Lord Ronald Sutherland Gower's "Thomas Gainsborough" (p. 84), it had passed into other hands. It was lent by Mr. George J. Gould to the Loan Exhibition of Old Masters of the "British School" held in New York, January, 1914, the catalogue containing a photogravure plate. Mr. George J. Gould commissioned Mr. Henry Wolf, the distinguished American wood-engraver to engrave it, with entirely satisfactory results.

Gainsborough-Abel anecdotes are so familiar to readers of the biographies of the great artist that it has not been thought necessary

to quote any of them here. They all tend to show the mutual affection and esteem of the two men. Gainsborough, in his letter concerning the death of his friend, wrote of "the little while I have to stay behind." This, unhappily, proved too true; for Abel died on June 20, 1787, and the artist only survived him until August 2, 1788.



#### A BOTTICELLI PORTRAIT IN THE COLLECTION OF MR. CARL W. HAMILTON

**T**WELVE or more years ago, in a narrow passage of a Paris expert's junk shop, under a fierce sky-light, I was confronted with the picture of a face so unexpected, so marvellous, that I held my breath and murmured: "Is it YOU? Is it possible?" I felt the symptoms described by Sappho of love at first sight. I could no more have attempted to appraise, analyze, place and authenticate this image than if it were a live creature that had cast me spellbound.

Naturally, when I had recovered a little, my first thought was to find out where I could see the painting again. The expert would not tell me. The picture had passed through his hands to be framed, and he had strict orders not to say who owned it. He would not budge. I asked everybody who might know, but nobody knew.

I remained haunted. Often would this exquisite, wistful face appear before me, and I could only murmur to myself: "No, it cannot be! Painters never do anything so much in their own style, never express the whole of their art so completely in one single head! If only I could see the original again, if only I could!" I hardly dared to believe it was real. In fact, my panic even led me to suspect it might be but another trap set by my gifted and playful Sieneese acquaintance who lives for the fun and the profit of taking in the like of me.

Years passed, and as unexpectedly as on the first occasion I came across the picture again. This time it turned up in a collection that I had long known very well. Why Baron Schickler would never show it must remain a mystery, or perhaps only a puzzle.

But this time happily I had ample opportunity for getting behind





BOTTICELLI: PORTRAIT OF A YOUNG MAN  
*Collection of Mr. Carl W. Hamilton, New York*



the bewildering glamour in which the picture had enveloped me. I could apply my mind to studying it; and I became convinced that the head was every bit as wonderful, as beautiful, and as intimately characteristic of the painter whose creation it seemed to be, as when I fell in love with it at sight.

First, a few words of description, interpretation and appreciation. The portrait, a little more than half the size of life, represents a youth of the pensive, wistful, intense and abstracted type that is too self-absorbed to be free from mannerisms and too sincere to be spoiled by affectations. While the slight frame leans forward and sideways, and the heavy head would naturally tend to follow this movement, the pressure of the hand and the wide-open eyes make us feel a strong effort to keep erect and awake.

Yet the face and the features, like the hand, are anything but fragile and effeminate. There is no faintest approach to the epicene in the cast of countenance and expression, the strong though sensitive nose, the firm mouth. In fact, the mask is bony and manly.

It is set off by yellowish curls and strands of hair, supple and sinuous and delightful in themselves, while serving to mass the head and shoulders in a way to avoid a silhouette too deeply indented: and this mass, which might be too broad and heavy, is lightened by an upward-sloping red cap.

As for the rest of the picture, the colour of the flesh is golden, the eyes hazel, the coat purplish brown, and the background dark.

Perhaps the most interesting thing about this portrait is the manifest competition of the hand with the face. The hand is studied just as carefully, drawn and modelled with as much intention, as the face itself. Its action reveals the automatic nervous tension of an overstrung physique that the conscious mind, controlling the expression, tries to keep in order. It thus becomes, in a sense, the most important clue to understanding the character. If you think it away, the expression, of course, remains, but what makes it comprehensible disappears. On the contrary, if by some queer accident the head were missing, we could in all essentials complete it from the contrasted movements of the chest and the hand.

This complex and rather contradictory personality is expressed in terms of art by a pattern which also follows a double rhythm. It moves downward from right to left and upward from left to right, coinciding so completely with the contrast in the character that it is impossible to think of the one except in terms of the other. I need

hardly add that each detail, from the ripple of the hair, the folds of the sleeves to the curl of the fur trimming, is under the control of this pattern.<sup>1</sup>

There can be no question that this portrait is Botticelli's own handiwork.<sup>2</sup> The glamour it cast when I first saw it frightened me into doubts that were dispelled directly I could study the painting at my leisure. There is no one, using this formula and technique, but Sandro himself who has the sinuous line, the inevitable contours, the structural articulation, the firmness, convincingness and delicacy of modelling this work possesses, nobody else who could produce a rhythm so subtly vibrant, or could give this limpid, radiant and ætherial colouring

True, it is more "Botticellian" than any other Botticelli in existence. He must have uttered this completest note of his own music just before he was seized by the Savonarolian madness, from which he never recovered, just at the moment when he was most peculiarly and poignantly and, if I may say so, most extravagantly himself. The isolation of this head, too, exaggerates the impression. Perhaps if we found it as an Angel in a "Magnificat" or a "Madonna with the Pomegranate," in a "Tobias" or some Allegory, the other figures, the landscape and all the accessories would prevent our attention from concentrating on what is almost uncannily characteristic of the master's style.

It may well be asked: If every part and particle, every feature and touch, is so intimately characteristic of a painter's conception, style and notation, what remains of the sitter? Very little, I confess! The question, however, raises one of the most serious problems in art, a problem that has seldom been approached, and never satisfactorily, namely: "Is there such a thing as a Portrait? In the whole range of art there could be no better example than this picture on which to hang this discussion.

B. Berenson

<sup>1</sup> For all I know, this pattern may come under the all-explaining formula of the "Diagonal."

<sup>2</sup> In the Schickler Collection it was attributed to Masaccio. This would indicate that it had not been seen for generations by any serious student of Florentine art.

## THE MODERN TENDENCY IN LAWSON, LEVER AND GLACKENS

THE greatest contribution which landscapists of the modern school make to art is motion;—their waters flow, their cloud march, their treetops bend to the winds. This is true of Lawson, Lever and Glackens. But though alike in producing pictures which are not academic and not static, these three artists are widely divergent in sources of inspiration and in personality.

The public was rather slow in recognizing Ernest Lawson while more exaggerated talents arrested attention. Although he belongs to the new school of landscape painters his work has too much sanity and sincerity to be sensational. He has the realism of the modern movement without any of the sordidness into which it sometimes degenerates. The northern end of Manhattan is his favorite section: he lends the tints of the opal to the squalid suburban wilderness adjacent to New York.

His work has vitality and originality. It is true that he is somewhat uneven in his accomplishment. In his less inspired moments his pictures have a gummy look as if he were not in full control of his medium. When at his best, however, he so manipulates his flexible pigment as to represent the earth, sky and atmosphere of New York environs in an inspired orchestration of color.

We feel that he is American to the core, that he will never expatriate himself or his art. He has no yearning to forget his native land in Venice or Madrid; his heart is in Harlem, his studio in MacDougall Alley. He does not care for the obviously picturesque, but exercises his imagination in the cruder phases. With the jewels of his fancy he decks even prosaic dumping grounds, for he is the enchanter among American landscapists.

At length Lawson's magic has made its way; artists and critics value him highly, intelligent gallery visitors welcome his pictures with delight. He has been as real a pioneer in American landscape painting as was Monet in France. His "Road in the Palisades" at the City Art Museum in Saint Louis hangs between two Monets. The Metropolitan Museum of New York has a winter scene of his:—Leafless snow frosted poplars stand in a row against the pallid winter sky. An emerald pool gleams coldly between its snowy banks. This landscape, modern in method and treatment is nevertheless in a delicate lyric vein. Lawson puts emotion into his work—he is sensitive



to the deeper significance of life. Although a modernist, he is an idealist and a poet.

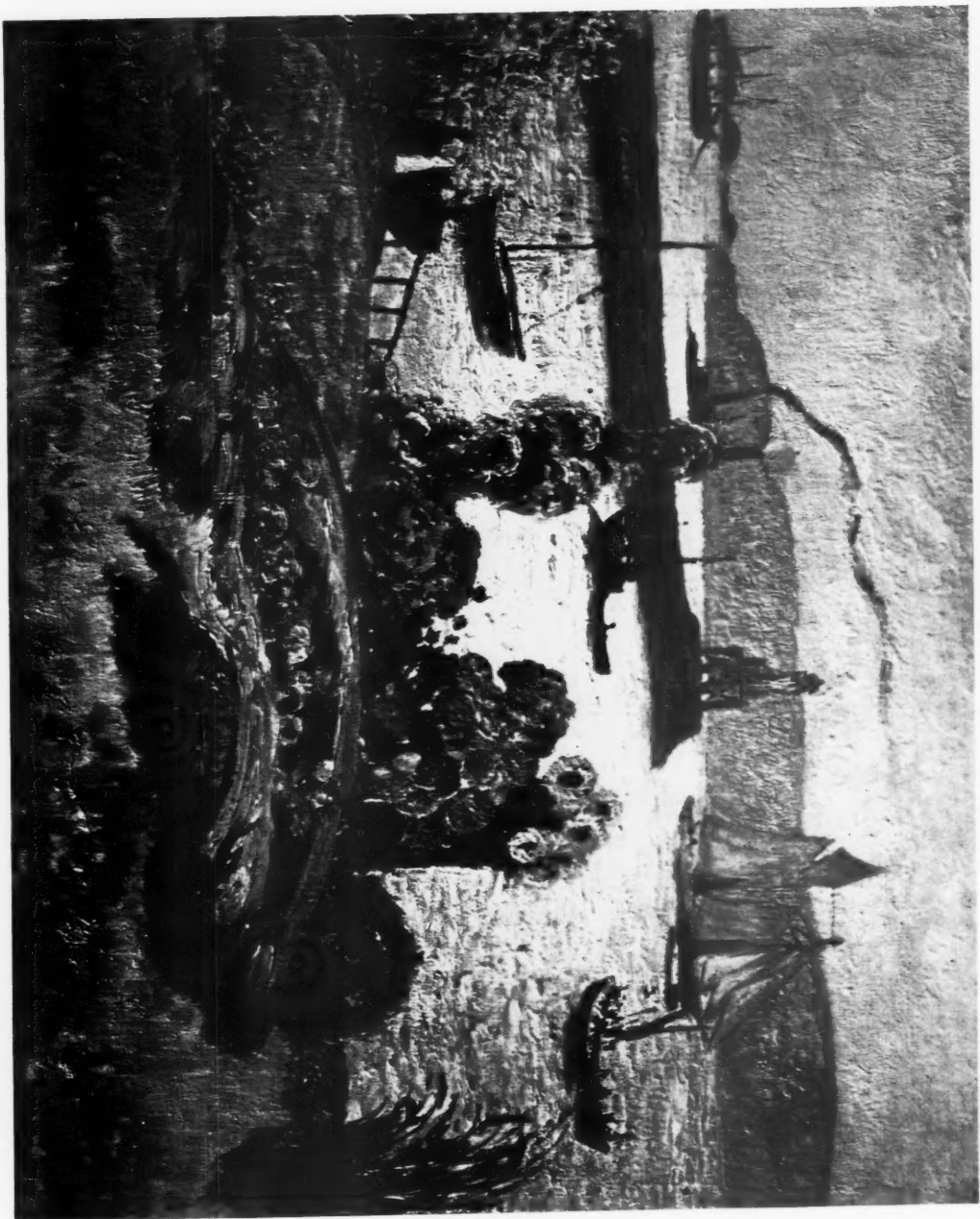
Hayley Lever has fine color, good draughtsmanship, depth of feeling and vigor,—perhaps more than any other landscapist of the modern school in America except Lawson. Lever's studio is in Gloucester, Massachusetts; there he finds his motifs—old winding streets between quaint gardens, harbor views with spearlike masts piercing the sky and warm toned sails tilted to the breeze.

Like the other modernists he breaks away from scholasticism in Art and abjures the static; he makes a creed of motion—a boat must tug at its anchor, the waves strain, the flowers twist on their stems. He admires the French impressionists—Renoir, Monet, Sisley and Pissarro: like them he believes in sincere, direct expression in art. His sympathies extend even to the extremely modern, yet his own work does not offend against beauty and good taste. That he is less intensely American in his point of view than Lawson is due to his origin and training.

He was born in Australia. For years he lived in St. Ives, Cornwall, England, where he studied boats and tides. Now in his American studio he paints the shining or the misty sea, docks and old Gloucester cottages. His color and his atmosphere are handled from the American viewpoint, yet in a way peculiar to himself. We feel that his manner is less exhilarated and nervous than Lawson's, with more sustained passages of light and less of staccato sparkle. Although both are experimenters, Lever's modernity emits a steady ray, Lawson's break into iridescence. Even more different than Lever from Lawson is Glackens from either of them.

Recent years have emphasized William J. Glackens' mirroring of Renoir, rather unfortunately, unless to be the ablest American imitator of Renoir is in itself distinction. Like his prototype he bathes landscapes and beach scenes in sunlight which brings out the hot tones.

His present brilliant color scheme is in contrast with his earliest work which was sombre, but he has always a kindly human quality and passing years have added increasing gayety to his painting mood. He chooses for rural and beach scenes not solitary places, but familiar spots dear to holiday crowds. He is fond of painting friendly shores peopled with human beings having a good time. He resembles Renoir in his liking for the jollity of life;—sparkling waves, gay sunlight, the red note of a rakish little boat, the swimming azure of a lake in



HAYLEY LEVER: FLOWER GARDEN, GLOUCESTER, MASS.  
*Property of Mr. John Clay, Chicago*





ERNEST LAWSON: ICE-BOUND FALLS  
*The Art Institute, Chicago*



WILLIAM J. GLACKENS: FRENCH OPEN AIR CAFÉ  
*Collection of Dr. A. C. Barnes*





holiday mood, the lush greens of midsummer and laughing picnickers. He is no less in love with nature than is Lawson: we feel, however, that Lawson has better preserved his individuality than Glackens.

The vigor with which Glackens' admirers defend him against any imputation of imitation seems to show their sensitiveness at this point. It is true that every real artist builds into the structure of his own talent the influence of other artists. Yet so thoroughly should he assimilate this influence that an entirely new product comes out. One who, like Glackens, abounds in sympathy, humor and sensuous charm does not need to concentrate upon the manner of any other artist.

Some of Glackens' pastels are among his best and most original work. The Metropolitan Museum has two of them; in one we have bathers, promenaders, father, mother and the youngsters, the usual Coney Island architecture in the background. The other is a society beach scene, a study in hot sunlight; summer guests under orange umbrellas—quite sketchy and spontaneous are both of these pastels—done with a likable, human touch.

Ever since his Academy days in Philadelphia the genial Glackens has had the affection and admiration of his co-workers and contemporaries. Like other artists of the modern group, he is interested in a number of things besides art;—science, invention and sociology. He was one of the organizers of the Independent Art Exhibitions of which John Sloane is now the president. He is thoroughly progressive in his ideas being keenly interested in the production of individual art in America. Glackens' work like Lawson's and Lever's is free from the studio atmosphere. There is in Glacken's case an almost lusty enjoyment of warm, swirling color.

Like most landscapists with the modern tendency, Lawson, Lever and Glackens are specialists;—Glackens chooses beach and grove—the haunts of merry-makers; Lawson glorifies the ragged edge of New York; Lever is a painter of harbor and coast-village life. We feel that each of the three has a tremendously good time doing it. Isn't the characteristic which they most have in common and which most appeals to us—their zest for life?

*Catherine Beach Ely*

## A LOST BUST OF GEORGE WASHINGTON

THE following letter in the British Museum<sup>1</sup> from George Washington to Mrs. Patience Wright, the modeller of portraits in wax, is now, I believe, published for the first time.

Joseph Wright, the son of Mrs. Wright, was a pupil of Benjamin West and took a mould of Washington's features as a guide for a marble bust or statue to be executed by some European sculptor.<sup>2</sup>

According to this letter, Wright had already executed a bust, whether a painting of Washington, a wax portrait or a marble bust, is not disclosed in the letter. Whatever it was, it presumably reached Patience Wright in England, but its ultimate fate is at present a mystery.

The letter is as follows:

Mount Vernon Jan<sup>y</sup> 30<sup>th</sup> 1785

*Madam,*

By what means it came to pass, I shall not undertake to devise; but the fact is, that your letter of the 8<sup>th</sup> of December 1783, never got to my hands until the 12<sup>th</sup> of the same month in the year following— This will account for my not having acknowledged the receipt of it sooner—and for not thanking you, as I now do, before, for the many flattering expressions contained in it.—

If the Bust which your Son has modelled of me, should reach your hands, and afford your celebrated Genii any employment, that can amuse M<sup>rs</sup> Wright, it must be an honor done me,—and if your inclination to return to this Country should overcome other considerations, you will, no doubt meet a welcome reception from your numerous friends: among whom, I should be proud to see a person so universally celebrated; & on whom, nature has bestowed such rare & uncommon gifts.—

I am—Madam,

Y<sup>r</sup> Most Obed. & very

H<sup>ble</sup> Servant

G<sup>o</sup> Washington

M<sup>rs</sup> Wright

*E. Alfred Jones.*

<sup>1</sup> Addl. MSS., 12099, f. 25.

<sup>2</sup> Dunlap, *The Arts of Design in the United States*, 1918. Vol. I, pp. 371-2.

## A RELIEF IN THE MORTIMER SCHIFF COLLECTION BY THE MASTER OF THE MARBLE MADONNAS

TO the already long list of works by an artist temporarily known as the Master of the Marble Madonnas which we published in connection with the relief in the Enrico Caruso collection,<sup>1</sup> can be added the one here reproduced forming part of the collection of Mr. Mortimer Schiff in New York. It represents the Virgin and Child against an oblong ground bordered with a frieze of winged cherub's heads, and supported on clouds by the head of another winged cherub seen in the center of the lower end. The Virgin is seen half length standing behind a parapet and wearing a gown girdled at the waist, over which is a mantle covering her shoulders and draped in front. A headdress arranged in minute and systematic folds covers her hair. Her right hand rests against the parapet, while with her left she is supporting the Infant Jesus, who standing on the parapet, leans against His Mother with His arms around her neck. He is naked except for a drapery descending from his shoulder and covering His loins. His face is close to the face of the Virgin and both show a similar structure, especially around the eyes, mouth and chin. Halos are behind their heads. They are gilded, as are also the girdle and border of the Virgin's garment and the cherubs' wings. Traces of gilding are likewise seen in other parts of the relief.

The attribution of this relief to the Master of the Marble Madonnas is based on the ground that it shows the characteristics found in the works grouped under his name and which we determined in the article mentioned above. There is indeed the same way of arranging the folds of the garments; the same modelling, the same position of the Virgin's hands, and the same soft and plump body of the Infant. As for the type of the Virgin and the way in which she is holding the Infant, it closely resembles the relief in the Church del Sacro Eremo da Camaldoli in Casentino where however the remaining details of the composition differ. The same can be said in regard to the Virgin and Child in the Palazzo Comunale in Pistoja, given to the School of Mino da Fiesole and reproduced in Odorardo, H. Giglioli: *Pistoja nelle sua opere d'arte* p. 70. On the other hand the relief in the Berlin Museum<sup>2</sup> shows the same smooth oblong back-

<sup>1</sup> See *Art in America*, April, 1919, p. 104-110.

<sup>2</sup> Frida Schottmüller: *Beschreibung der Bildwerke der Christlichen Epochen*, Vol. V, p. 67 Fig. 158, and Bode: *Denkmäler* . . . pl. 423 in which the second relief is that from Casentino.

ground having on the outer border winged cherubs' heads. In type the Virgin also closely resembles the type of a Virgin from the Mège collection, formerly in the Carrand and Boy collections, attributed to Rossellino<sup>3</sup> and which is certainly by the same anonymous master.

As we already said in the above cited article, the works of this artist were generally classed in museums and private collections under the names of Antonio Rossellino and Mino da Fiesole, from the art of whom they derive much; another influence, that of Donatello and Andrea del Verrocchio should be added. And while in the general treatment and in the repeated use of certain characteristic features such as the pose of the hands, the treatment of the flesh, the depressions under the eyes, the somewhat caricaturistically drawn faces, the master is always recognizable, his types sometimes vary and their expression is different. For instance those in the Caruso collection, in the National Museum in Florence, in Santi Stefano e Cecilia presso il Ponte Vecchio in Florence, the one in the collection of Gambier Parry in England, one in the Berlin Museum,<sup>4</sup> the relief from the Seillière collection attributed to Donatello,<sup>5</sup> and several others show faces animated by a smile going from the mouth to the eyes, more or less exaggerated but always full of life and joy. Other reliefs, though bearing the same characteristic features, show a more serious type of the Virgin and Child. This can be observed in the South Kensington relief, in the ones from Casentino, from Pistoja, etc. It is with several of these works that our relief also bears a close relationship as to the way in which the Virgin and Child are grouped. The work in itself is an interesting specimen of the artist's craftsmanship, showing among other influences that of Donatello. The fine border adds to its decorative quality and on the whole the relief constitutes a valuable addition to the known list of the artist's productions.

*Stella Rubinstein*

<sup>3</sup> Reproduced in "Les Arts" February, 1909, p. 1.

<sup>4</sup> See reproduction of these reliefs in Bode: *Denkmäler der Renaissance Skulptur Toscana's*, pl. 423-424, also Venturi: *Storia dell' Arte Italiana* VI, p. 669-670.

<sup>5</sup> Catalogue . . . Collection Seillière, 1890 pl. No. 332. This relief as well as the one from the Mège collection, is here according to our knowledge for the first time attributed to our master.



MASTER OF THE MARBLE MADONNAS: VIRGIN AND CHILD  
*Collection of Mr. Mortimer Schiff, New York*





## SOME RECENT ACQUISITIONS OF THE FOGG MUSEUM

CLOSELY connected with the interesting double portrait which we described in the June 1921 issue of this magazine, both as regards its approximate date and its artistic origin, is a recent painting which has also lately found a home in the Fogg Museum. This is a large arched panel representing the Blessed Virgin seated in an almond-shaped glory (Fig. 1), in the act of being transported into Heaven by six soaring Angels, while she lets down her girdle, as a parting gift, to St. Thomas. The shape of the panel itself, together with the fragmentary condition of the Apostle's figure and of the neighboring palm-tree, render it quite evident that we have here what was but the upper portion of a once considerably larger and more imposing altarpiece of the Assumption. This painting has also, like its predecessor, been taken for a Sienese work and was held to be such at the time of its passage to the Museum. Although unacquainted with the original, the excellent photographic reproduction kindly sent us by the Director, shortly after the picture's acquisition, was quite sufficient to permit of an immediate recognition of the painting's true derivation. The marked types, with their straight-bridged and projecting noses, the peculiar drawing and lighting of the hair and eyes, the folds and shading of the draperies, the shape of the hands, all point clearly to a contemporary and fellow-citizen of Giovanni di Marco, and more precisely to the anonymous painter known to modern students as the "Maestro del Bambino Vispo" or "Master of the Lively Child." We owe this not altogether felicitous appellation to Dr. Sirén, who likewise deserves the credit of having been the first to reconstruct its bearer's artistic personality. As a painter, our "Maestro" belongs to the same group of minor but freshly charming and by no means ungifted artists which counted among its numbers Bicci di Lorenzo, Parri Spinelli, Rossello di Jacopo Franchi, Andrea di Guisto, and Giovanni di Marco. With Rossello Franchi, more especially, the closest of relations, not only in his types and forms, but also in his very evident derivation from Lorenzo Monaco.<sup>1</sup> The picture in the Fogg Museum has every appearance, in the photo-

<sup>1</sup> Of the direct-Sienese influence, and more especially of that of Bartolo di Fredi, which certain critics have thought to recognize in his style—as well as in that of Lorenzo Monaco—we can only say that such an influence is far more apparent than real. Nor can we in any way bring ourselves to share Dr. Sirén's recent identification of the "Maestro del Bambino Vispo" with Parri Spinelli Arezzo, whose very personal art remains, in our opinion, wholly distinct from that of our painter.

graph, of being a highly typical example of its author's manner; nor is there any reason for us to doubt that its color is as characteristic as its design. Once again, for the sake of those who may call for some further demonstration of the correctness of our attribution, we reproduce an unquestioned painting by the master, in the shape of the "Dormition of the Virgin" (Fig. 2) in the Johnson Collection<sup>2</sup> at Philadelphia—one of the few pictures by this artist hitherto known as existing in America.

By a somewhat unusual co-incidence, which reminds us of the adage that it never rains but that it pours, the Boston Museum of Fine Arts, close neighbor and spiritual mother to the Fogg, has also quite lately come into the possession—thanks to the generosity of Mrs. Mary R. Richardson of Florence, Italy—of no less than three other panels which we do not hesitate to ascribe to our "Maestro." These panels, which were formerly in Mrs. Richardson's own collection at Florence, are evidently fragments of a dismembered altar-piece. In the largest of them are represented two full-length figures of saints (Fig. 3), which from their Deacons' garments and from their accompanying symbols—a mill-stone in the case of the one and two smaller stones on the head of the other—are clearly meant to portray St. Vincent and St. Stephen. In each of the two other panels, which, from their shape and size, appear to have formed part of a predella, is a seated figure of a Prophet between two Angels (Figs. 4, 5). The fact that each of these two figures (Jeremiah in the one instance, Isaiah in the other) seems to be receiving the homage of one particular angel, while the other celestial messenger is turned away as if in attendance upon some other personage, points to the original presence in the predella of at least two other Prophets. We may likewise take it for granted that the standing figures in the larger panel were similarly supplemented by two others, representing, most probably, Sts. Lawrence and Leonard. Apart from their interest as representative productions of a comparatively little-known painter—an interest which they share with the picture in the Museum at Cambridge—the panels at Boston are conspicuous, above all else, for their extraordinarily vivid and powerful coloring. We can, in fact, call to mind no other paintings by their author—all of whose works are more or less remarkable for their chromatic effectiveness—that can be said to equal them in vigor and brilliancy of tone. Nor does the pure quality

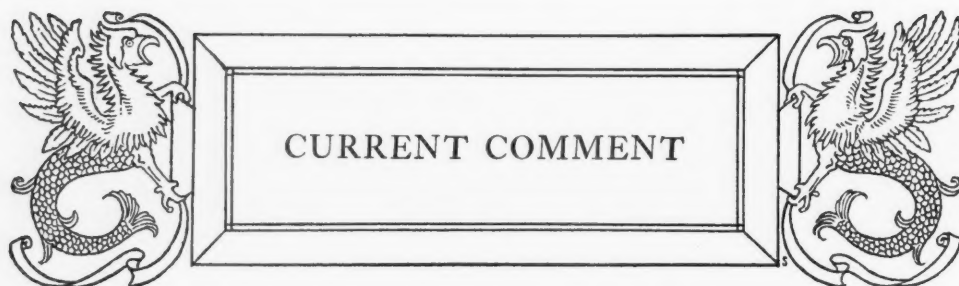
<sup>2</sup> These pictures as will readily be seen from the reproduction are really the two parts of what was originally a single composition. Reproductions of the pictures mentioned in this article follow page 44.—*Editor*

of the different tints appear to have suffered any radical alteration during the five centuries that have elapsed since the paintings left their author's hands. As examples of the admirably lasting character of the tempera technique of their period, these Boston panels can scarcely fail to arrest the attention of the growing number of students who are interested in the more purely scientific side of early Italian painting.

We may bring this note to a close with a brief mention of yet another panel-picture belonging to this same period and class of Florentine art, which has come to the Fogg Museum in the shape of a gift from Mr. Bernard Berenson. This is an oblong predella-piece representing the Nativity (Fig. 6) which, in its gentle charm and sentiment, no less than in its forms, is a very typical little work of Bicci di Lorenzo. Although paintings by Bicci are by no means rare, the decorative qualities and the simple inner grace of this painter's unpretentious but ever winsome art, are as yet far from being justly appreciated either by students or collectors. To his other qualities, Bicci adds a technical proficiency and a gift for pure and pleasing color in no way inferior to those of most of his contemporaries, and which reach, in certain of his works, a degree of notable refinement. Although not unaffected by Lorenzo Monaco, his art owes much less to that master than does that of most of his above-mentioned companions. That he received his early training from his father, Lorenzo di Bicci—a painter well known to records, but whose artistic personality remains as yet undetermined—is more than likely. He seems, nevertheless, to have been but partially indebted to Lorenzo's paternal guidance for the formation of his style, which shows strongly-marked affinities to that of Masolino and, again, to that of Gentile da Fabriano. Despite the undeserved lack of appreciation from which he has so far suffered, paintings by Bicci are to be seen in several collections in America—in that of Mr. and Mrs. Blumenthal at New York, in that of Mr. Walters at Baltimore, and in the Metropolitan Museum. A very pleasing little Madonna by the master is also, if we are not mistaken, in the possession of Mr. Backus at Englewood, N. J.

The acquisition of the pictures mentioned in this note has enabled the Fogg Museum to fill, at least in part, what was a notable gap in its admirable little collection.

*F. Mason Perkins*



## EXHIBITIONS

### AMERICAN PORTRAITS, EARLY

During the past month there has been a notable collection of portraits by the early American masters on view at the Knoedler Galleries. The Gilbert Stuart's were a specially impressive feature, and included both of the "Washington's"—the one showing the right and the other the left side of the face. The loosely painted and lovely "Ozias Humphrey," formerly one of the prized possessions of the late Charles Henry Hart, and another example, the "Portrait of an Irish Gentleman," a picture quite as freely handled and fine in tone, are both doubtful attributions. Compared with such masterpieces as the Stuarts and the important "Portrait of John Gray" by Copley, the sweet candy-like color and simpering inanity of Sully's "Mrs. McIlvaine" and the painted wooden effigies in West's large "Drummond Family" group seemed like impertinences.

### BLAKE, WILLIAM

The exhibition of important water color drawings by William Blake to illustrate Dante's *Divina Commedia* opened by Messrs. Scott & Fowles on October 15th, provided an opportunity of studying the work of that master of imaginative design never before presented here. The exhibition was unusually successful, all of the drawings being acquired by American collectors.

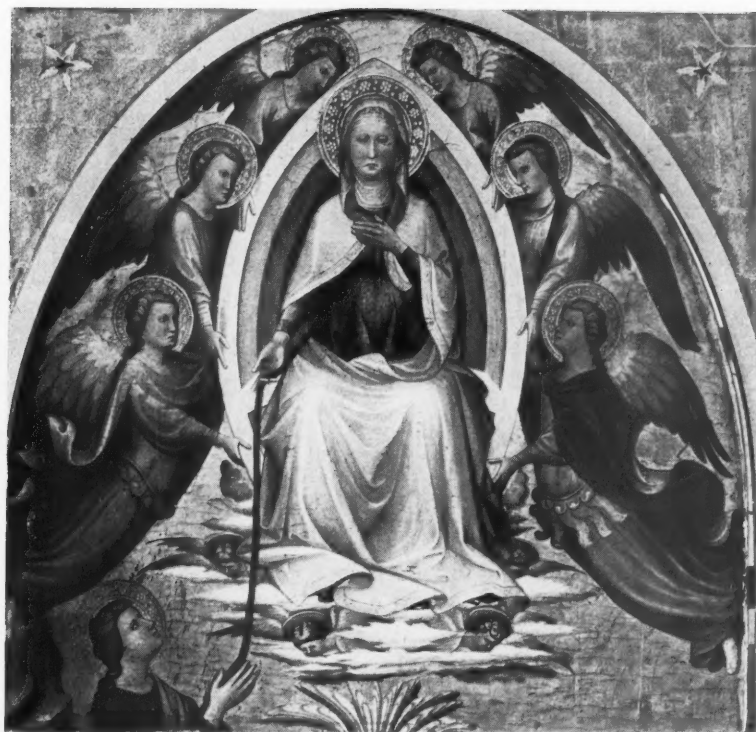
### THAYER, ABBOTT H.

Many unfamiliar and fine pictures from the brush of the late Mr. Thayer will be shown at the Milch Galleries this month by the artist's family. The visitor will be enabled to form some sort of definite idea of his abilities and probable place in the history of our art from the study of the canvases exhibited. The estimates published recently of his work—chiefly by personal friends and naturally exaggerated—are grossly erroneous. However, it is safe to say that his will be a place high in the annals of American art.

### OLD MASTERS

At the Ehrich Galleries, where one may always find interesting examples of the old masters of all schools, among the works shown during October was a sprightly little picture of a Lady at a Spinet by Pieter de Hoogh and an





FIGS. 1 and 2. MAESTRO DEL BAMBINO VISPO: RECONSTRUCTED ALTARPIECE  
*The upper portion now in The Fogg Museum of Art at Cambridge, Mass,  
 and the lower part in the J. G. Johnson Collection, Philadelphia, Pa.*





FIG. 3. MAESTRO DEL BAMBINO VISPO: ST. VINCENT AND ST. STEPHEN  
*The Museum of Fine Arts, Boston, Mass.*





FIG. 4. MAESTRO DEL BAMBINO VISPO: ISAIAH AND TWO ANGELS. FIG. 5. JEREMIAH AND TWO ANGELS  
The Museum of Fine Arts, Boston, Mass.

FIG. 6. BICCI DI LORENZO: THE NATIVITY  
The Fogg Museum of Art, Cambridge, Mass.





unusually fine tondo portrait of Heyman Dullaert, painter and poet, by the Dutch landscapist, Philips Koninck, engraved in "Houbraken," which for a long time passed, unchallenged, as a Rembrandt. There was also a very loose and freely painted still-life of inviting eatables by the French master, Chardin.

#### NEW ART BOOKS

**A CATALOGUE OF PAINTINGS IN THE COLLECTION OF MR. AND MRS. CHARLES P. TAFT.** By Maurice W. Brockwell. New York City. Privately printed. 1920. Crown octavo.

A scholarly and exhaustive treatise upon the important and interesting gathering of old and modern masters in the home of Mr. and Mrs. Taft in Cincinnati—a collection rich in examples of the great Dutch masters, the English portrait painters of the Eighteenth century and the later French school.

**AMERICAN PORTRAIT PAINTERS IN MINIATURE.** By Theodore Bolton. Illustrated. Octavo. New York. 1921. 300 copies privately printed.

Mr. Bolton has made a comprehensive register of all of the native miniature painters before 1850 with lists of their known works. Characteristic examples of some of the artists are reproduced to illustrate their style. The book is finely printed and presents some novelties in the way of make-up. It is a pioneer volume in a field of peculiar interest and can be recommended to all students of early American portraiture.

**AMERICAN SAMPLERS.** By Ethel Stanwood Bolton and Eva Johnston Coe. Illustrated in color and halftone. Small quarto. Mass. Society of the Colonial Dames. Boston. 1921.

This generous volume of 416 pages provides a definite starting point for the further study of a fascinating subject. It is a veritable mine of information and, so far as it goes, seemingly final in its painstaking accuracy. Lists of the earliest samplers known in various states, the earliest appearance of many designs and registers of specimens of the seventeenth, eighteenth and early nineteenth centuries are included. There is also an anthology of sampler verses and a list of schools mentioned in the specimens examined. Naturally hundreds of samplers unknown to the authors do not appear in the lists—otherwise one will find little or no fault with the volume.

**CHINESE POTTERY OF THE HAN, T'ANG AND SUNG DYNASTIES.** Owned and Exhibited by Parish-Watson & Co., Inc. Illustrated in color. Quarto. Limited edition on handmade paper. New York. 1917.

An unusually enlightening and authoritative catalogue prepared for commercial use. It is really a commendable popular treatise with extremely attractive illustrations from which one gets a very truthful idea of the ancient potteries, so beautiful in form and in softly mellowed color.

**DANIEL H. BURNHAM, ARCHITECT AND PLANNER OF CITIES.** By Charles Moore. Illustrated. Small folio. Houghton, Mifflin Co., Boston and New York.

Mr. Burnham's conspicuous contributions to the development of architectural taste and pioneer work in the planning of properly laid out towns and cities is fittingly described at length in the two handsome volumes herewith. The list of the buildings designed and city plans made by Mr. Burnham is a very impressive evidence of his ability as well as his facility.

FURNITURE OF THE PILGRIM CENTURY. 1620-1720. Including Colonial utensils and hardware. By Wallace Nutting. Illustrated. Sm. 4to. Marshall Jones Company. Boston. 1921.

An authoritative and fascinating as well as an exhaustive book on the work of the earliest native craftsmen. The illustrations include reproductions of many unique pieces of domestic furniture, some of them quaint and sturdy, some singularly graceful and charming. Measurements and careful descriptions of the various objects enable one to form a general idea of their appearance and enlarge one's knowledge of the subject. It is a pleasure to recommend this volume to all who are interested—it will generously repay painstaking study on the part of both the student and the collector.

THE PORTRAITS OF DANTE. By Frank Jewett Mather, Jr. Illustrated. Cr. 8vo. Princeton University Press. Princeton, N. J. 1921.

Dr. Mather's scholarly treatise, in which practically all of the known portraits of Dante previous to 1600 are considered in relation to the measurements of the poet's skull, is a work of timely interest in connection with the current Dante centenary. Historically, and as a definite contribution to knowledge of a matter of importance to students and critics of art its value is permanent.

#### CORRECTION

In the List of the Works of Niccolo Di Pietro Gerini and of His Immediate Following by Prof. Richard Offner, beginning on page 234 of the last (October 1921) issue of this magazine, the following correction should be noted:

All that follows the item—

1401 *Florence Academy. Left Compartment of Triptych.*

should follow the item—

*Chicago, Ill. Mr. Martin Ryerson. Virgin.*

and the items under the heading "Works by Gerini's Immediate Following" ending in the item—

*Florence, Sta Felicita. Chapter Hall. Annunciation (?)*

*Left Transept. Nativity (?)*

should follow the item, at present the last, which begins

1408-9 *Florence. Or S. Michele, first pillar right, St. Nicholas.*

and ends

"These are the last works by Niccolo known to us."

